

BASS CLARINET.

Ian Shanahan (1984.)

FOR NIGEL WESTLAKE and PETER JACOB ,

WITH THANKS TO MICHAEL ASKILL.

ECHOES / FANTASIES

— FOR BASS CLARINET, VIBRAPHONE and TUBULAR BELLS.

Very lively: precise, ecstatic and rhythmic.

$\text{♩} = c.136.$

Perc. articulations. vibphn. pppt ff sffz mf huh! f+ bend. flz. tr p

Bells. mf+ pt sffz very agile. 5 mp: pp+ f sffz PPP f ff f sfffz sf poss. p mf mp

Vibphn. (+Bells.) f poss. gliss. $\text{Wait for Vibraphone.}$ vigorous, jazzy. tr flz. 9 32 ff+ mf

pedal up.

Bells.

mp+

mp

Heavy, jazzy.

sffz

bend.

sfz

mp

f+

sffz

nervous.

pp

p

harmonic glissando.

19

3

sffz

raucous.

ten.

harmonic glissando

ff+

Unison with Bells.

gentle, sustained.

pp

ppp

mf+

5

flz.

mf: pp

f

ff

huh!

ff+

sffz: pp

ff

25

sfz

mf

mp+

f

p

tr

bend.

1

2

8

sfz

flz.

bend.

3

32

mf+

mp

p

mf: sfz: p

f

sfz: p

pp

mf+

p

31

Decrease the tempo to ♩ = c. 85,
as indicated, dispelling the tension.

Handwritten musical score for guitar, measures 37-42. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as ♩ = c. 85. The dynamics range from *mf* to *fff*. The score includes various musical notations such as triplets, slurs, and articulation marks. The tempo is marked as decreasing to ♩ = c. 85, as indicated, dispelling the tension.

Measures 37-42: *mf*, *sfz*, *ppp*, *cresc.*, *fff*, *tr*, *nervous.*, *bend.*, *flz.*, *fff + diminuendo gradually and evenly.*, *c. 34"*

Handwritten musical score for guitar, measures 43-48. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as ♩ = c. 120. The dynamics range from *mf* to *pp*. The score includes various musical notations such as triplets, slurs, and articulation marks. The tempo is marked as decreasing to ♩ = c. 109.

Measures 43-48: *mf*, *mf*, *mf*, *sfz*, *mf*, *Vibphn.*, *mp*, *Bells.*, *pp*, *mf dim.*, *p*

Handwritten musical score for guitar, measures 49-54. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as ♩ = c. 100. The dynamics range from *pp* to *ppp*. The score includes various musical notations such as triplets, slurs, and articulation marks. The tempo is marked as decreasing to ♩ = c. 93.

Measures 49-54: *pp*, *mf*, *mp dim.*, *p*, *pp*, *f*, *p dim.*, *ppp*, *pp dim.*, *ppp*

Handwritten musical score for guitar, measures 55-60. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as ♩ = c. 85. The dynamics range from *pp* to *p*. The score includes various musical notations such as triplets, slurs, and articulation marks. The tempo is marked as decreasing to ♩ = c. 85, Stable.

Measures 55-60: *pp*, *mp*, *p*, *pp*, *f*, *p dim.*, *ppp*, *pp dim.*, *ppp*, *tr*, *vary the speed of the trill in a subtle and continuous manner.*, *c. 19"*

♩ = c. 43.

Pause until the Bell resonances
are lost in the distance.

Vibphn.

Take a breath during
the Vibraphone flourish,
if necessary.

57

ppp+ cresc. --- ppp

p poss.

flexible, vigorous

sffz > p+

sfz mf

mp+

c. 30"

Extremely slow, distant and shimmering: infinitely calm (but rhythmically quite precise). ♩ = c. 43.

always very smooth.

Notes marked ★ may be prolonged longer than the given duration, if desired.

This event may be prolonged, if desired.

as smooth as possible.

as smooth as possible.

69

(Males: ppp+
falsetto) echo, bend.

(Sing.)

(sounds maj. 9th
lower.)

freely.

ppp+ < p >

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Notes marked ★ may be held longer than the given duration, if desired.

Handwritten musical score for a flute, featuring various dynamics, articulations, and performance instructions.

Top Staff:

- Measure 1: p^+ (piano), *delicate, agile.*
- Measure 2: ppp^+ (pianissimissimo), ppp (pianissimo), ppp^+ (pianissimissimo), pp^+ (pianissimo).
- Measure 3: pp (piano), pp^+ (pianissimo).
- Measure 4: ppp (pianissimo).
- Measure 5: ppp (pianissimo).

Bottom Staff:

- Measure 1: ppp^+ (pianissimissimo), ppp (pianissimo), pp (piano), pp^+ (pianissimo), p^+ (piano).
- Measure 2: ppp^+ (pianissimissimo), ppp (pianissimo), pp (piano), pp^+ (pianissimo), p^+ (piano).
- Measure 3: ppp^+ (pianissimissimo), ppp (pianissimo), pp (piano), pp^+ (pianissimo), p^+ (piano).
- Measure 4: ppp^+ (pianissimissimo), ppp (pianissimo), pp (piano), pp^+ (pianissimo), p^+ (piano).
- Measure 5: ppp^+ (pianissimissimo), ppp (pianissimo), pp (piano), pp^+ (pianissimo), p^+ (piano).

Performance Instructions:

- very gentle flz.* (flautissimo)
- bend.* (bend)
- vary the speed of the trill in a subtle and continuous manner.*
- subtle change.*
- gently.*
- sustained.*

Handwritten musical score for "The Wind" by Ian Shanahan. The score is written on two staves. The top staff contains a series of notes with dynamic markings: ppp+, ppp, ppp, pp, ppp+, p, ppp, mp+, p+, ppp+, and !. The bottom staff is more complex, featuring a 7/32 time signature, a key signature of one flat, and various musical notations including a 5-measure rest, a 3-measure rest with a "bend." marking, a 1-measure rest, a 7-measure rest, and a 3-measure rest. It also includes dynamic markings like ppp+, p, mp:pp, and ppp dim, along with a "subtle change." annotation. The score is dated 1984 and attributed to Ian Shanahan.

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Notes marked ★ may be held longer than the given duration, if desired.

Gradually increase the tempo to ♩ = c. 120, as indicated, heightening the tension.

Handwritten musical score for guitar, measures 88-93. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamic markings (pp, pp+, ppp, ppp+, p, p+, mf, pp+, ppp, ppp+, ppp) and articulation (flz., bend.). Measure 88 starts with a very gentle flz. (flexible) marking. Measures 89-90 feature a 1-measure rest. Measures 91-92 include a 5-measure rest and a 3-measure rest. Measure 93 features a 7-measure rest. The tempo is indicated as c. 120.

Handwritten musical score for guitar, measures 94-99. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamic markings (ppp, pp+, p, p+, mf, ppp+, ppp, ppp+, ppp) and articulation (flz., bend., ten.). Measure 94 starts with a flexible as smooth as possible, very gentle, poetic. marking. Measures 95-96 feature a 3-measure rest. Measures 97-98 include a 3-measure rest and a 5-measure rest. Measure 99 features a 3-measure rest. The tempo is indicated as c. 45.

Handwritten musical score for guitar, measures 100-105. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamic markings (pp+, p+, ppp, p+, ppp+, p, p+, mf, ppp+, ppp, ppp+, ppp) and articulation (flz., bend.). Measure 100 starts with a smooth, very gentle, suave, flexible. marking. Measures 101-102 feature a 3:2 ratio. Measures 103-104 include a 4:3 ratio and a 7-measure rest. Measure 105 features a 3-measure rest. The tempo is indicated as c. 46 and c. 48.

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c. 50.

Handwritten musical notation for measures 104-107. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, p, mp, mf, pp+).

Measure 104: pp , p , p^+

Measure 105: pp , p

Measure 106: pp , p , mp , mf , mp^+ , pp , ppp , mf^+

Measure 107: mf^+

Annotations: "very smooth.", "nervous.", "as smooth as possible."

c. 52.

Handwritten musical notation for measures 108-112. The notation includes various musical symbols such as notes, rests, and dynamic markings (ppp, p, mp, mf+).

Measure 108: ppp , p , mp , mf^+

Measure 109: mp , mf^+

Measure 110: mp , mf^+

Measure 111: p^+ , mp^+ , p

Measure 112: pp , mp , mf^+ , mf^+

Annotations: "bend.", "echo.", "very smooth.", "bend."

c. 54.

c. 56.

Notes marked ★ may be held longer than the given duration, if desired.

Handwritten musical notation for measures 113-116. The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, p, mp, mf+).

Measure 113: mf , p , mf^+ , mp

Measure 114: mp , mf^+ , mp , mf^+

Measure 115: mp^+ , mf^+ , p

Measure 116: mf^+ , p

Annotations: "flexible, very smooth.", "freely.", "subtle change.", "gently."

(Sing.)

(Sounds maj. 9th lower.)

(Females: sounds a tone lower.)

c. 77.

Handwritten musical score for guitar, measures 129-133. The score includes a guitar staff and a vocal staff. Performance instructions include *delicate, agile.*, *harsh.*, *flz.*, *trmmw*, *gentle flz.*, *ten.*, *roar-flutter.*, *bend.*, *huh!*, *sfz*, and *p*. Dynamic markings include *mf+*, *mp+*, *mp*, *f*, *mp*, *mp+*, *mf*, *mf+*, *mp*, *sfz*, and *p*. Measure numbers 129, 130, 131, 132, and 133 are circled. Time signatures include 7/8, 3/16, 1/8, and 2/8.

c. 82.

Handwritten musical score for guitar, measures 134-138. The score includes a guitar staff and a vocal staff. Performance instructions include *flz.*, *gentle.*, *as smooth as possible.*, *nervous.*, *trmmw*, *bend.*, *flz.*, and *sfz: mp*. Dynamic markings include *mp*, *mf*, *mp*, *f*, *mf*, *f+*, *mp*, *mp+*, *f*, *mp+*, *p*, *mp*, *pp*, *ff*, *mf*, *mp+*, *mf+*, *sfz: mp*, and *sfz*. Measure numbers 134, 135, 136, 137, and 138 are circled. Time signatures include 3/16, 1/8, and 5/16.

c. 97.

Handwritten musical score for guitar, measures 139-143. The score includes a guitar staff and a vocal staff. Performance instructions include *agile.*, *wild!*, *harmonic glissando.*, *echo.*, *gentle flz.*, *4:3*, *freely.*, *vibrato.*, *bend.*, *agile.*, *subtle change.*, *flz.*, *bend.*, *powerful.*, and *sfz: mf*. Dynamic markings include *mp*, *f*, *mf*, *mp*, *mf+*, *mp*, *f*, *ff*, *mf+*, *mp*, *mf*, *sfz: pp*, *ff+*, *mf+*, *mp+*, *mf*, *sfz: mf*, and *sfz: mf*. Measure numbers 139, 140, 141, 142, and 143 are circled. Time signatures include 2/8, 3/2, 4/8, and 2/8.

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c. 108.

Handwritten musical score for measures 141-147. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Measure 141:** *rhythmic, strident.* *fz.* *moderately slow*
- Measure 142:** *flexible, very smooth.* *3* *flexible, very smooth.* *very rapid.*
- Measure 143:** *roar-flutter.* *3*
- Measure 144:** *c. 106"*
- Measure 145:** *fff*
- Measure 146:** *fffz*
- Measure 147:** *fffz*

c. 120. Stable.

Increase the tempo further.

Handwritten musical score for measures 148-154. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Measure 148:** *gentle fz.* *5*
- Measure 149:** *nervous, powerful, fused.* *3 (echo.)* *ten.* *fffz*
- Measure 150:** *flexible.* *5* *fffz: f+*
- Measure 151:** *8* *fff+*
- Measure 152:** *Scream, wait! Rhythmically precise.* *3* *bend.*
- Measure 153:** *fff+*
- Measure 154:** *fff+*

c. 136.

Bells.

Pause until the Vibraphone resonances are 'mf'.

Pause until the Bell resonances are lost in the distance.

Handwritten musical score for measures 155-161. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Measure 155:** *extremely agile.* *4* *sf poss.* *fffz*
- Measure 156:** *Infinitely tense, non vibrato.* *3* *116*
- Measure 157:** *2* *16*
- Measure 158:** *4* *4*
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- Measure 559:** *5* *5*
- Measure 560:** *5* *5*
- Measure 561:</**

VIBRAPHONE and
TUBULAR BELLS.

Ian Shanahan (1984).

For Nigel Westlake and Peter Jacob,
with thanks to Michael Askill.

ECHOES/FANTASIES

— FOR BASS CLARINET, VIBRAPHONE and TUBULAR BELLS.

Very lively: precise, ecstatic and rhythmic. ♩ = c. 136.

Vibraphone 1 motor off. vigorous. *ppp+* *ff* *f+:sffz* keep the pedal depressed to b. 19.

B.C.I. *forceful.* *immediate medium vibrato.* *B.C.I.* *mf+* *p+ sfz*

Bells 2 *mf* *ppp+* *mp* *sfffz* *ff+* *Hold back a little, if necessary.* **Vibraphone.** *or*

Bells 2 *mf+* *p: p poss.* *flexible, echo in the distance. (do not damp.)* *7* *3:4* *1*

very rapid, brilliant and resonant. *B.C.I.* *3* *4* *Unison with B.C.I.*

or *gliss.* *f poss.* *If possible, also play an equivalent glissando on the tubular bells simultaneously with the vibraphone glissando, (the latter still remaining audible - 2:).* *f poss.*

Unison with B.C.I. **Bells** 2 *sfffz* *mp+* *mp* *keep the pedal depressed to b. 63.* *1.*

(hammers sideways.)

3

Solo

unison with B.C.I.

2

2

9

32

sffz

f+

pp gently.

ppp

24

B.C.I.

trem.

1

2

3

2

mf+

p

k

sffz

mf

B.C.I.

gliss.

28

2

2

2

mp+

f

p

sffz

gliss.

32

2

3

2

mp

sffz

ppp

rapid, vigorous tremolo.

c. 34

ff+

36

Decrease the tempo to $\text{c. } 85$, as indicated, dispelling the tension.

B.C.I.

3

2

fff+

mp

sffz

2

B.C.I.

3

2

with B.C.I.

c. 120

40

2

3

flexible.

2

Vibraphone.

with a finger or

Bells.

2

gliss.

mp - gently, but distinctly.

(Ped.)

keep the pedal depressed to b. 63.

mf+

mp+

mf

sffz

mf

43

♩ = c. 109.

Bells. 2 *distant.*

B.C.I. 2 *mf* *p* *pp+* *mf+*

flexible, poetic, gentle.

♩ = c. 100.

♩ = c. 93.

50

mp *p* *pp*

53

Vague, echo in the distance. (do not damp.) *flexible.*

2 *f+* *p+* *ppp* *pp+* *ppp+*

♩ = c. 85. stable. *♩ = c. 43.*

56

flexible, poetic, gentle. 2

ppp+ *pp+* *ppp very gentle.*

p poss.

B.C.I. *powerful.* 2 *tr*

Vibraphone. 4 *Pause until the Bell resonances are lost in the distance.*

agile. *leisurely.*

61 *ff+* *sfffz* *(Ped.)* *f+* *p* *(non Ped.)*

c. 30"

Extremely slow, distant and shimmering:
infinitely calm (but rhythmically quite precise).

4

medium-slow
vibrato.

64

93

121

$\text{♩} = c. 43.$

x3

pp+ b, pp+, PPP, PPP, PPP/PPP/P, P, 3, 2, 16

Red. keep the pedal depressed to b. 151.

ppp #b, ppp/PPP/ mp+, ppp/PPP/ mp

2, 3. $\text{♩} = c. 45./$
 $= c. 68.$

67

95

123

pp/pp/mf, ppp/PPP/P, 5, 2, 3. vibrato accel., p+/p+/mf, pp/p+/mf, ppp+/PPP/P, P, PPP/pp+/mp+, p+/p/ mf+

1. This event may be prolonged, if desired.

2, 3. $\text{♩} = c. 46./$
 $= c. 72.$

→ slightly faster vibrato.

70

98

126

5, PPP/pp+/mp+, 7, 32, pp/p+/mf, ppp+/PPP/ mp+, 2, 8, pp/p+/mf, pp/p/ mf, PPP/pp+/mp, PPP/pp+/mp

2,3. ♩ = c.54./
= c.97.

(82)
(110)
(138)

2,3. ♩ = c.56./
= c.108.

(85)
(113)
(141)

2. ♩ = c.60.

3. ♩ = c.120. Stable.

3. Increase the tempo further. ---

(88)
(116)
(144)

90

118

146

ppp/p/
f+
h^h

1. c. 2'28"
2. c. 2'05"

pp+/mp+/
f+

p/mf+/
fff

ppp/p/
f+

pp+/mp+/
f

pp/np/
fff

h^h
ppp+/p+/
fff+

1, 2. Gradually increase the tempo to $\text{♩} = c. 120$,
as indicated, heightening the tension.

3.

very fast,

2. $\text{♩} = c. 63$.

$\text{♩} = c. 136$.

or
gliss.
f poss.

92

120

148

p+/mf

3

pp+/mp+

pp+/mp+

sfffz

5

32

5:4

3

16

ppp/
mp+
h^h

fff+

violent, brilliant and resonant.

Pause until the Vibraphone
resonances are 'mf'.

Pause until the Bell resonances
are lost in the distance.

Bells

2
16

f poss.

vibrato
accel.

4

4

fast vibr.

(maintain attitude.)

150

2
16

4

4

mf

(Red.)

c. 30"

FINE.

Total Duration: c. 7'32"